

Homenaje al escultor
Juan González Moreno

SUITE SACRA

Orquesta de Cuerdas

PARTICELLAS
VIOLÍN I

EL LAVATORIO
LA NEGACIÓN DE PEDRO
CRISTO YACENTE
LA SOLEDAD DE LOS POBRES
ECCE HOMO
EL SEPULCRO
LA MIRADA DEL NIÑO

Salvador Martínez

Violin I

EL LAVATORIO

Escena de Pasión

sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Salvador Martínez

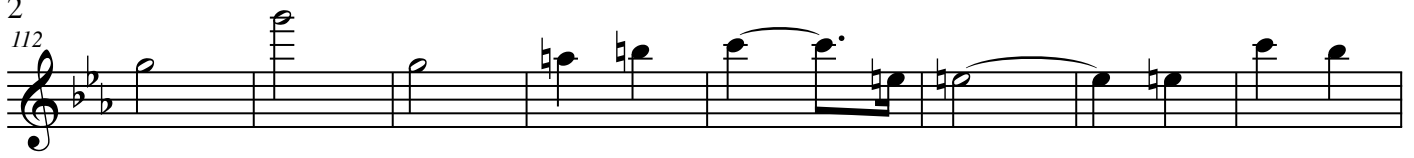
Marcha $\text{♩} = 73$

Violin I score for "EL LAVATORIO" (Escena de Pasión). The score is written in 2/4 time, key of B-flat major, and includes various musical notations such as dynamics (*p*, *mf*, *f*, *mp*), articulation (*div.*, *tr*, *>*), and fingerings (1-4, 3, 6). The score is divided into measures, with measure numbers 15, 24, 33, 41, 49, 64, 74, 83, 96, and 104 indicated. The piece concludes with a final measure marked with a double bar line.

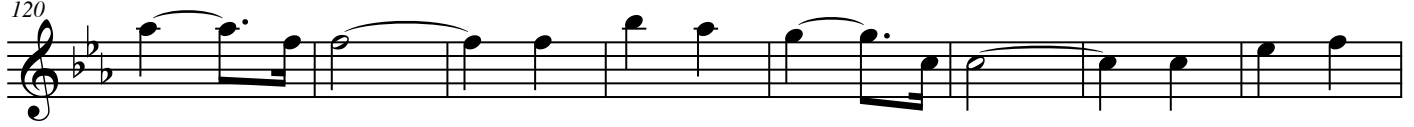
EL LAVATORIO

2

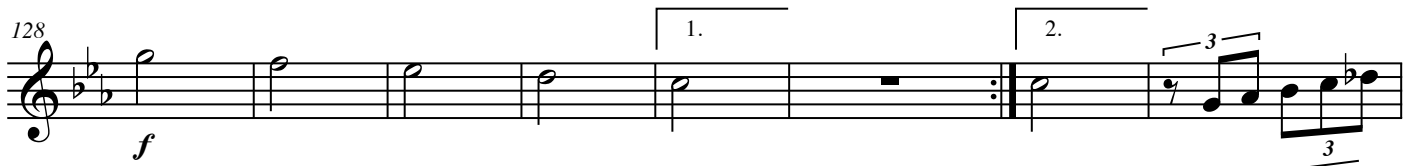
112



120



128



136



144



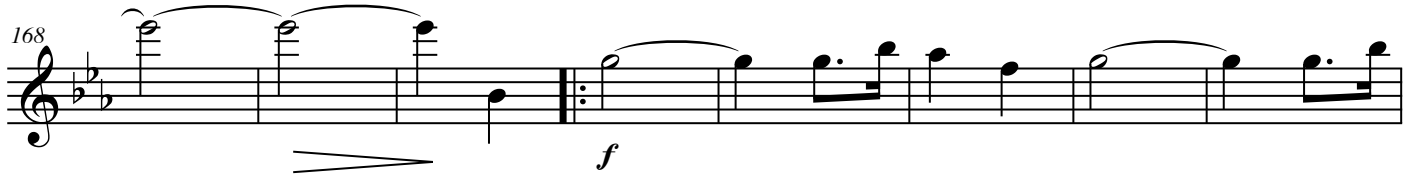
152



160



168



176



184



192



200



[illegible]

La Negación de Pedro

Fuga

op. 30

Orquesta de cuerda

Salvador Martínez

f $\text{♩} = 120$

4

9

13

mp *f*

17

mf *mp*

21

f *p*

26

mf

29

sf 2

34

crescendo molto *sfz*

38

p crescendo

violin I

40 *molto*

42 *Lirico* *p*

45 *Vibrato* *crescendo*

50 *Tenuto* *molto* *A Tempo*

54 *mp*

59 *mp* *crescendo*

63 *rit.* *A Tempo*

67 *accel.* *molto*

70 *rit.* *ff*

74 *fff*

77 *Lirico* *súbito* *p* *rit.* *f* *fff*

81 *rit.* *mf* *rallentando* *molto* *mp* *pp*

- 2 -

The musical score for Violin I consists of ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various performance markings such as dynamics (p, mp, f, ff, fff, pp), articulation (Tenuto), and tempo/style changes (Lirico, A Tempo, molto, rit., rallentando, accel.). A crescendo and decrescendo hairpin are used to indicate volume changes. The piece concludes with a double bar line and a page number '- 2 -'.

a Enrique González Semitiel

Violín I

CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

♩ = 55 **Adagio molto**

Salvador Martínez

8 **f**

16 **mf**

24 **mp** **f**

34 *a tempo* **molto legato** **Rubato**

41 **Enérgico** **f** *rit.* **mf**

48 **f** **mp**

56 **mf** **f** **mp**

60 **f** **mp**

66 **p** **morendo** **pp**

La Soledad de los Pobres

Cuarteto nº 2

I CONFUSIÓN

Salvador Martínez

Allegro $\bullet = 110$

Violin I

Violin II

Viola

Cello

Allegro $\bullet = 110$ Allegro $\bullet = 110$ Allegro $\bullet = 110$

pizz.

arco

pizz.

arco

Vln. I

Vln. II

Vla.

Vc.

3

pizz.

arco

pizz.

Vln. I

Vln. II

Vla.

Vc.

arco

10

Vln. I

Vln. II

Vla.

Vc.

pizz. arco pizz. arco pizz.

Detailed description: This system contains measures 10 through 13. Vln. I starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, A4, G4, F#4, E4, and a half note D4. Vln. II has a half note G3, followed by a quarter rest, then eighth notes A3, B3, A3, G3, F#3, E3, and a half note D3. Vla. has a half note G2, followed by a quarter rest, then eighth notes A2, B2, A2, G2, F#2, E2, and a half note D2. Vc. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. The Vc. part is marked 'pizz.' for the first two measures and 'arco' for the last two. There are crescendos in Vln. I and Vla. across measures 10-11.

14

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

Detailed description: This system contains measures 14 and 15. Vln. I continues with eighth notes E4, D4, C#4, B4, A4, G4, F#4, and a half note E4. Vln. II has a half note G3, followed by a quarter rest, then eighth notes A3, B3, A3, G3, F#3, E3, and a half note D3. Vla. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. Vc. has a half note G2, followed by a quarter rest, then eighth notes A2, B2, A2, G2, F#2, E2, and a half note D2. The Vc. part is marked 'arco' for the first measure and 'pizz.' for the second. Vln. II has a 'pizz.' marking in measure 15.

16

Vln. I

Vln. II

Vla.

Vc.

pizz. arco pizz. arco pizz.

Detailed description: This system contains measures 16 through 18. Vln. I has eighth notes E4, D4, C#4, B4, A4, G4, F#4, and a half note E4. Vln. II has eighth notes G3, A3, B3, C4, followed by a quarter rest, then eighth notes D4, E4, F#4, G4, and a half note F#4. Vla. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. Vc. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. The Vc. part is marked 'pizz.' for the first measure and 'arco' for the second. Vln. I and Vla. have 'pizz.' markings in measure 16 and 'arco' markings in measure 17. There is a crescendo in Vln. II across measures 17-18.

19

Vln. I

pizz.

arco

Vln. II

Vla.

Vc.

arco

pizz.

arco

pizz.

22

Vln. I

pizz.

arco

Vln. II

< >

pizz.

arco

Vla.

pizz.

arco

Vc.

arco

pizz.

26

Vln. I

pizz.

arco

Vln. II

pizz.

arco

Vla.

pizz.

arco

Vc.

arco

pizz.

arco

II AGITACIÓN

5

Ostinato ♩ = 140

31

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

39

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

pizz.

46

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pizz.

arco

pizz.

arco

51

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pizz.



56

Vln. I

Vln. II

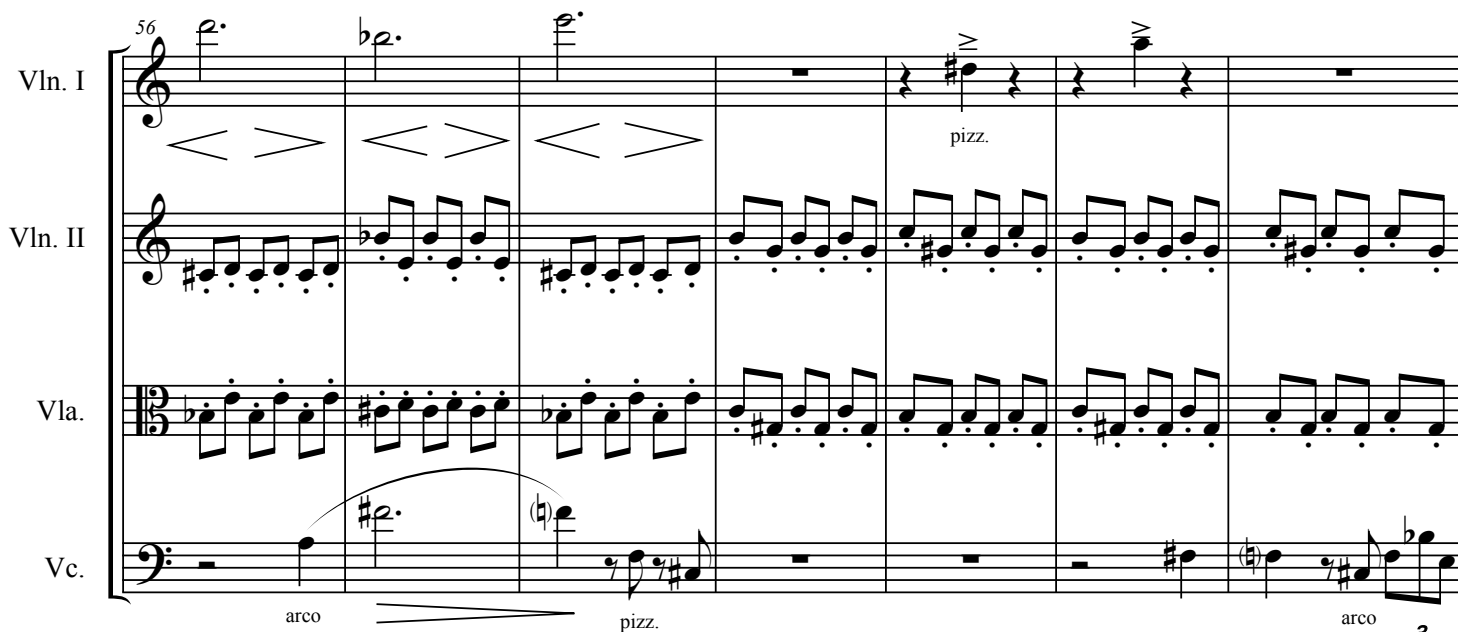
Vla.

Vc.

arco

pizz.

arco



63

Vln. I

Vln. II

Vla.

Vc.

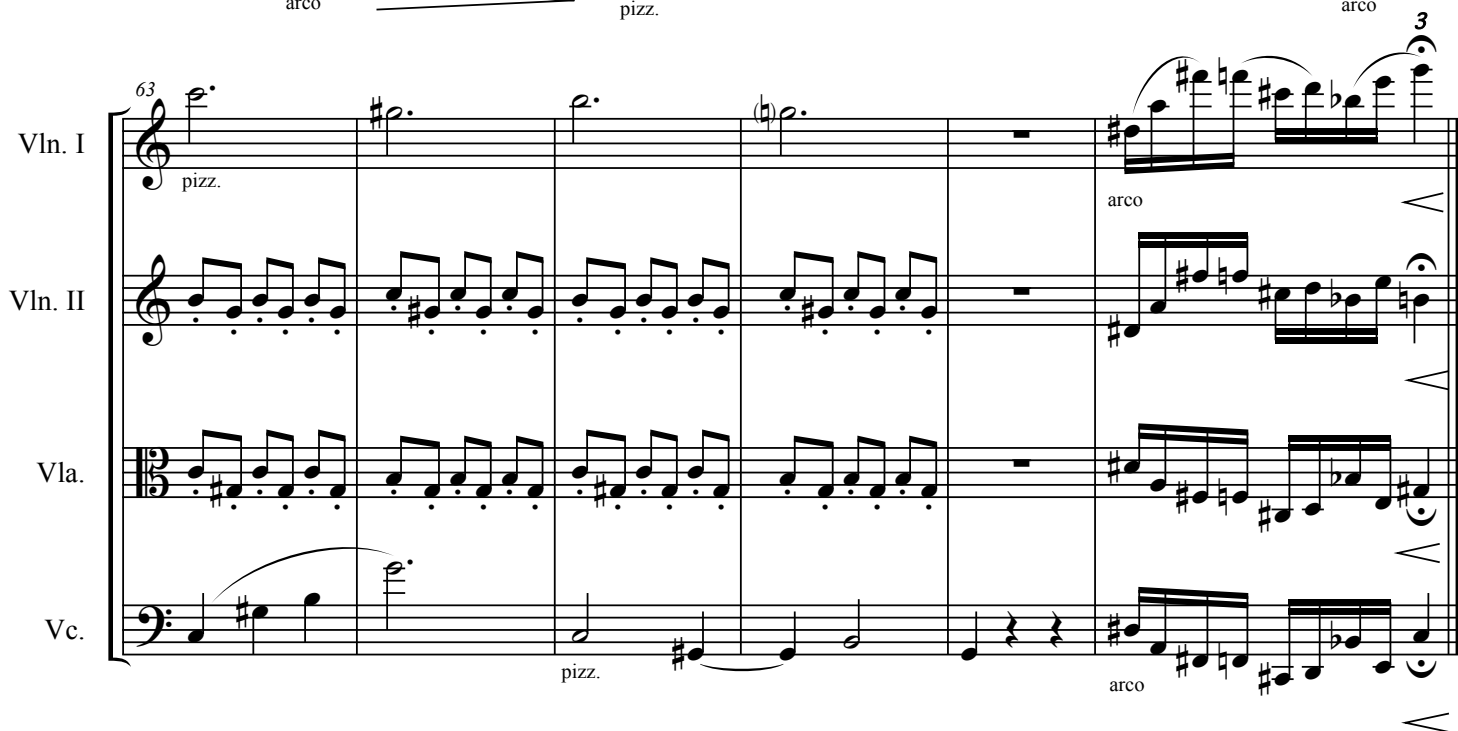
pizz.

arco

pizz.

arco

3



III TENSION

7

Vivace ♩ = 180

69

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco sfz*

Vc. *pizz.* *arco sfz*

74

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

79

Vln. I *arco*

Vln. II *arco*

Vla. *arco sfz* *mf*

Vc. *arco sfz* *pizz.*

85

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.

pizz.

90

Vln. I

Vln. II

Vla.

Vc.

arco

arco

95

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.

pizz.

112

Vln. I

Vln. II

Vla.

Vc.

arco

ff

pizz.

Measures 112-115. Vln. I and II play eighth notes, then a half note G#4. Vla. plays a sixteenth-note pattern. Vc. plays a sixteenth-note pattern. Dynamics include arco, ff, and pizz.

117

Vln. I

Vln. II

Vla.

Vc.

pizz.

sf

Measures 117-120. Vln. I has a pizzicato rest. Vln. II plays eighth notes. Vla. plays a half note, then eighth notes. Vc. plays eighth notes. Dynamics include pizz. and sf.

121

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

3

Measures 121-123. Vln. I has an arco rest, then a sixteenth-note pattern. Vln. II has a half note, then a half note G#4. Vla. plays a sixteenth-note pattern, then a triplet. Vc. plays eighth notes. Dynamics include arco, pizz., and a triplet marking.

I - ECCE HOMO

Orquesta de Cuerdas

Salvador Martínez

Allegro Maestoso ♩ = 115

ff

7

13

18

23

29

arco

Pesante ♩ = 60

33

36

div.

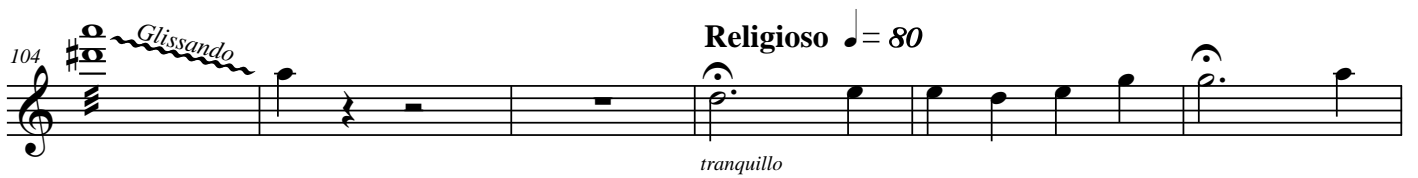
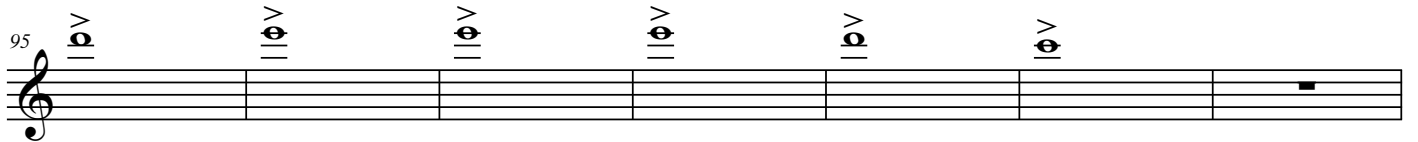
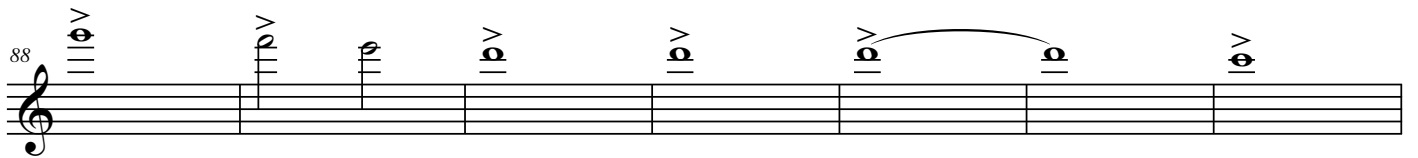
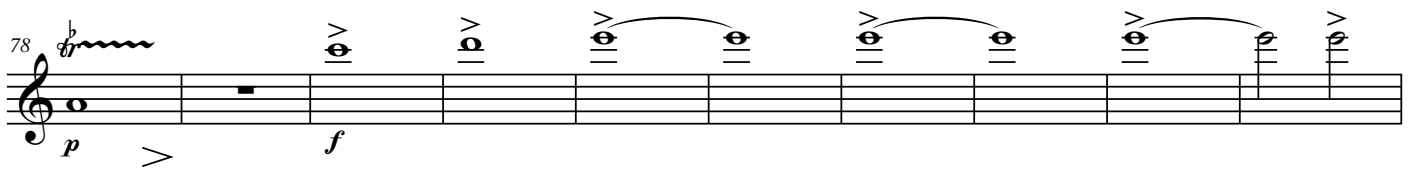
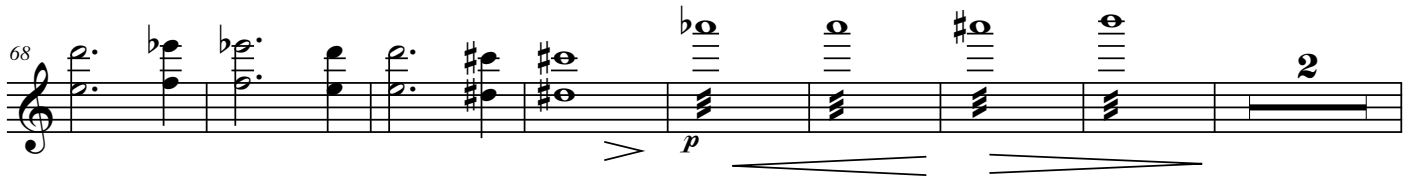
a tempo ♩ = 115

41

46

div.

arco



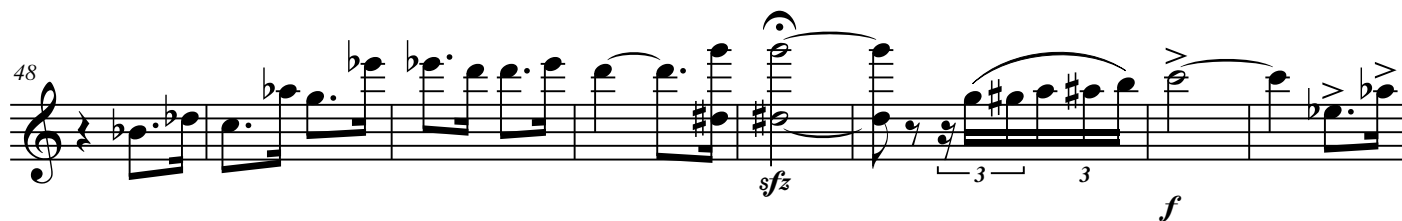
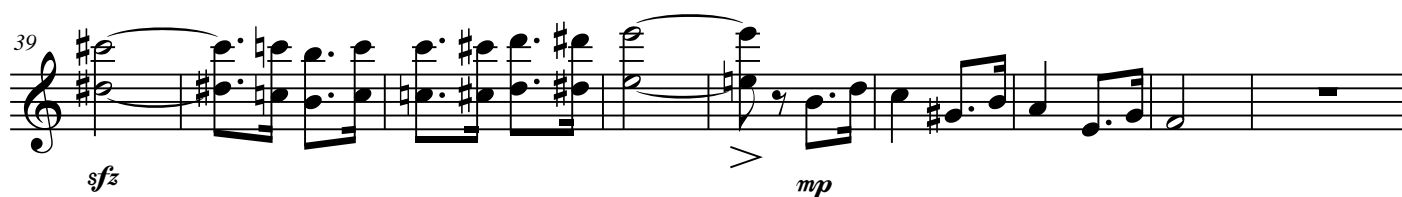
Violin I

El Sepulcro

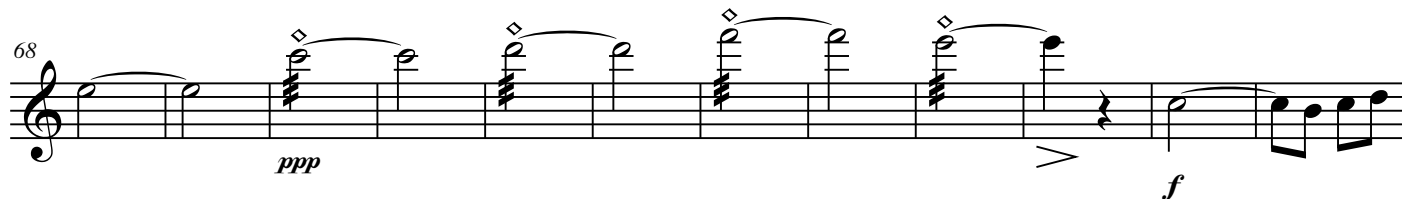
Marcha Fúnebre

Orquesta de Cuerdas

Salvador Martínez

Lejano $\text{♩} = 40$ *pp*Tempo de Marcha $\text{♩} = 80$ 

Meno mosso



Primo tempo



El Sepulcro

2
92



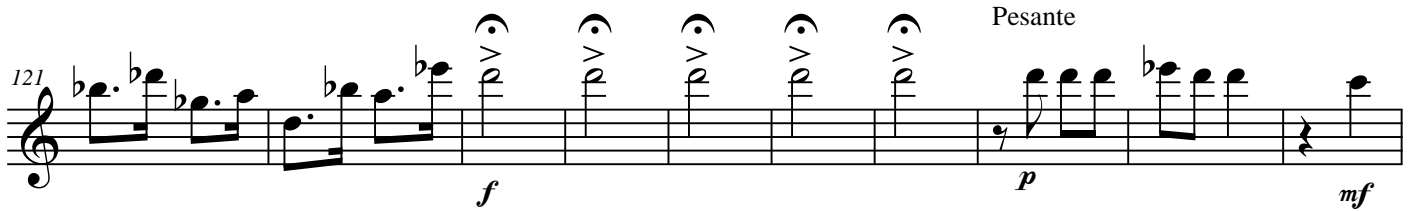
102



111



121

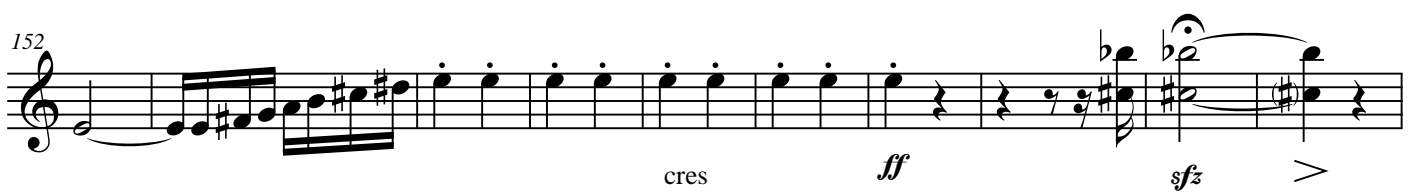


Tempo de Marcha ♩ = 80

131



152



162



169



La mirada del niño

sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

Violín y Orquesta de cuerda

Salvador Martínez

Adagio ♩ = 55

The musical score for Violin I is written in 2/4 time with a tempo of Adagio (♩ = 55). The key signature has one sharp (F#). The score is divided into systems with measure numbers 13, 22, 32, 58, 69, 80, and 90. The notation includes various musical symbols such as rests, pizzicato (pizz.), arco, triplets, and dynamics like *p*, *f*, and *rit.*. The score is written for a single violin part.

13

pizz.

arco

p

22

32

rit.

58

rit.

69

rallentando

f

80

90

2
100

La mirada del niño

